

April 22, 1968

Miss Beverly Brunson
P.O. Box 296
Baxter Springs, Kansas 66713

Dear Miss Brunson:

Harold sent me your March 13, 1968 note on the Altgens photo (#1-6 on my list). You have done a remarkably detailed analysis of the three different versions of the picture. There are at least two others. One was published by the Commission as the Yarborough exhibit in two halves and was cropped considerably.

The fifth version is the true photo and the original uncropped, unaltered negative taken right out of Altgens' camera. This version is unfortunately available only from Wide World Photos in New York for \$20 in 17" x 20" size or \$17.50 in 8" x 10" size.

I splurged last summer and bought the king size full negative, glossy, beautiful print from Wide World. They are the sales arm of Associated Press for photos. I wish you could see this version because it clears up nearly all of the questions. I live just four blocks from the photo library where the original negative is stored. I looked at it several times last year and I know it is unaltered because I personally found and pieced together Altgens 1-2, 1-3, 1-4, 1-5, 1-6, 1-7 and 1-8. When I say pieced together, I mean I found each of the original negatives in the AP files in separate locations, and fit them back together like a jigsaw puzzle. They had been cut with a scissors from the original roll of film after it was developed. The edges matched and so did the numbers on the original roll. Altgens didn't realize or remember that he had taken all seven pictures. Neither did anyone else at AP or Wide World. After I showed them to Altgens in Dallas pieced together, he remembered all of them.

This experience alone convinced me there is no one at AP in Dallas or New York capable of altering anything or knowing what or why to do any altering. If you would like to order a print full negative style, of Altgens 1-6, I suggest you write to Meyer Goldberg, Wide World Photos, Rockefeller Plaza, New York City, New York, and use my name. Ask for Altgens 1-6, full negative, showing Kennedy during the shots with TSBD doorway in the background. Insist on full negative.

Now to answer your questions and comment on your specific points. The flash of light on the cop's windshield shows on the cop's left side and is obviously a reflection of the sun. No flash appears on his right. The black spot on his right is his right hand and handlebar. He is wearing black gloves. The grillwork is on Johnson's limosine.

The bumper section below the cops hand is a portion of Johnson's bumper. The right hand cop's armline is very nearly straight. There is no indentation. I assume from your prior note that this is D.L. Jackson. I would like to know how you know his name.

The white object on the hood of Johnson's car under Lady Bird's chin is the windshield wiper. There is also a reflection of the wiper in the hood of the car. I do not see any crossbar unless it is the reflection.

The man at the right side of the TSBD doorway is Billy Lovelady. I believe I have been able to prove this to everyone's satisfaction except possibly Harold, using six photos. Altgens 1-6, Weigman 1, Hughes 1, Martin 5, and two photos of Lovelady in the doorway from CBS taken in color last spring. It is the color which convinces everyone. In Hughes 1, and the first CBS photo taken from Altgens' distance, the color of Lovelady's shirt is identical. And in Martin 5 and the second CBS photo the red and dark blue checkered shirts are identical. Martin 5 was taken as Lovelady stood in front of the TSBD at around 12:45 PM November 22, 1963. His face is clearly identifiable in color. Weigman, Altgens and Hughes all show the same man in the same position just seconds apart and from three different angles. Weigman's photo is from only 70 feet and looks like Lovelady.

Returning to Altgens 1-6, the white object appearing to be in the air in front of Lovelady, is actually the white shirt, with a tie dividing it, of a man standing behind Lovelady and on the stop above him and to his left. This man is rather plump and his belt hangs rather low. He is wearing a big hat and can be seen in Weigman 1 as well as in the clear version of Altgens 1-6.

What you think is Lovelady's left arm is actually the arm of a negro waving in front of Lovelady. Not the negro in the doorway just in front of him, but another one, standing on the sidewalk. The man to Lovelady's left is shading his eyes with his hands as were three other people standing in the doorway. This is revealed by the Hughes film, one frame of which was in Life last November. None of these people move their hands perceptibly or throw anything.

The man or object in front of the man with raised hands is hard to make out even in the original Altgens. It does not appear to me to be a streamer, however. If anyone in the doorway threw a streamer it would surely appear in either the Hughes movie or the Weigman movie of the doorway in motion. None appears.

The left hand of the immediate left cop behind JFK (Martin, I believe), as mentioned above was wearing dark gloves which show plainly in original Altgens.

Jacksons' position in Altgens has interested me for some time. You are right about his being in front of JFK and less than five feet from him at the time of Altgens 1-6 which is Z255. He seems to be looking right at JFK. This cop must have seen the fatal shot hit from an extremely close position. It struck just 3.2 seconds later. He must know the direction of JFK's head movement and

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must have realized that one of the fatal shots at least, came from the knoll. Yet, he rode on and has never been heard from since.

I have two theories about this. The first is that he fired one or more of the shots and his name wasn't Jackson and he wasn't a cop. Or maybe he was and did it at the direction of his superiors on the Dallas police force. The second theory is that he kept trying to tell Sawyer, Curry, Fritz, Wade, and Westbrook that the fatal shot just missed him on its way to Kennedy and that it came from the knoll. They shut him up, paid him off, and got him out of town.

This is why I would like to know how you know his name was Jackson. As for Chaney's helmet, it is indeed between the two visors on JFK's car and he is quite far back. One might wonder why when up to the time Chaney and Jackson turned the corner at Elm and Houston they were even with each other. I would say, judging from his helmet size, that he lags behind the first secret service car and just ahead of Johnson's car.

Maybe he knew what Jackson was about to do and didn't want to be anywhere nearby. He certainly couldn't have seen the bullet as he claims. In Willis 5, the separation between Jackson and Chaney is not nearly as great. Remembering that this was taken at Z202, shortly after the first shot was fired, it would seem that Jackson was already accelerating and caught up and passed JFK within three seconds. I hope I haven't confused or discouraged any work you are doing with these comments.

Sincerely yours,



Richard E. Sprague

RES/mw

cc: Mr. Harold Weisberg